

Bert Kidd, Marjorie Sharp memorial service

A memorial service will be held for Bertram Harold Kidd, son of Rev. and Mrs. D.W. Kidd, and Marjorie Sharp, daughter of Mr. and Mrs. E.M. Sharp, at St. Peter's Anglican Church, 900 Laird Blvd., Town of Mount Royal, tonight at 8:30 pm.

Four hours before scheduled sitting

Court blocks Fekete hearing

Superior Court stopped McGill University yesterday from all proceedings in John Fekete's case. The stay of proceedings is valid for ten days, the maximum allowed by law.

Judge Jean St. Germain granted Fekete's request early yesterday morning. The university did not contest the order. The court's decision is thought to be an unprecedented move. Never before has any such body in Quebec taken comparable action against a university.

Lawyer Claude Armand Sheppard had submitted the motion on Wednesday afternoon, asking that the court "order

the suspension of all proceedings... in the case of John Fekete until judgment on the said Motion for Evocation...".

On Monday, Thomas H. Montgomery, QC. Counsel for McGill, told the court if it were to authorize the issuance of a writ of evocation against the university it would be creating "a precedent throughout the world."

"To open the door to the Superior Court," he continued, "taking over the hearings of disciplinary bodies which are not public bodies would be a very serious step."

Fekete's motion was presented after the Senate Committee on Student Discipline served notice on him to appear before it at 2 pm yesterday. The motion said "Unless an order be granted to suspend the hearing until this Honourable Court has had an opportunity to deliberate, a grave injustice may result."

The stay of proceedings, a judicial manoeuvre usually employed in civil suits, is rarely used by the courts in cases involving public affairs.

Fekete has asked the court to grant a writ of evocation in his case. In lay terms, this means he is petitioning the courts to remove the case from a lower court (the senate committee) to a higher one.

Meanwhile, the other two students charged along with Fekete, Peter Allnutt and Pierre Fournier, are scheduled to appear before the Senate Committee on Student Discipline next Tuesday. The committee last met on November 23 and adjourned to December 5 after a group of senior faculty members indicated they wished to submit briefs on the Boll Weevils article, standards of decency in general, and various other aspects of the matter.

Sir George ok's UGEQ in record referendum vote

by JOANNE DAVIDSON

Sir George Williams University will remain in UGEQ. In a record referendum vote Wednesday and yesterday, the students rejected a motion to withdraw Sir George from the Union by 1095-971.

Sir George was the first English-speaking university to join UGEQ three years ago, according to the decision made at an open meeting. Since then, according to Student Council President Jeff Chipman, the campus has been fairly evenly divided between those for and those against the Quebec student union.

Chipman said last night the nearly even split in the voting "was not surprising".

The UGEQ question "became a bit of a racist issue" according to Chipman, due to the Committee Opposed to Leftist Demonstrations (COLD), led by Harvey Oberfeld. COLD played on student fears of separatism and the term "syndicalism".

Because the anti-UGEQ campaign was conducted in this manner, Internal Vice-President Chuck Axelrod said, "I doubt that many of the 46% who voted against UGEQ understand the issues".

Sir George student leaders were pleased with the reaffirmed support of UGEQ, and hoped this would lead to greater active participation in the union, the growth of syndicalism and more student awareness of social affairs.

UGEQ International Vice-President Victor Rabinovitch commented that the results of the referendum showed "Sir George has decided to remain in the mainstream of the Quebec student movement". He feels this was especially satisfying "in view of the many deliberate lies and half-truths the UGEQ opposition used in trying to scare Sir George away from its decision."

Asked about an information-translation service which has been proposed as the solution to "the only real problem that separates Sir George from UGEQ",

Chipman said: "I don't agree that you can isolate it to a problem of language". He said such a service does not exist now (Continued on page 4)

Pas assez engagé

AGEUM raps weak paper

The students' council of l'Université de Montréal last night censured the editor of *Le Quartier Latin*, a move which in effect calls on the journalist to resign.

The move was not unexpected. Eight days ago, AGEUM President Jean Doré privately asked editor Guy Sarrazin to resign. Doré and his executive, though basically in agreement with the paper's policy as "un journal engagé et de combat", have for a long time felt Sarrazin was not fulfilling his responsibilities.

According to Doré, the major function of a student newspaper is to contest the structures of society by pressuring for changes within the university framework. *Le Quartier Latin*, he maintained, was not performing this function.

The executive said that though it was the duty of a politicized newspaper to pre-occupy itself with questions of global ideology, such a journal could be effective only if it dealt with issues directly relevant to students.

Wednesday, after Sarrazin had told Doré he would not resign, the AGEUM leader released a public statement to the paper outlining his position and announcing that he would present a motion of "council's dissatisfaction with the manner in which (Sarrazin) is carrying out his mandate".

Doré's statement emphasized that the executive's displeasure with Sarrazin was not due to the paper's policy, but the inefficiency of the newspaper's leadership in executing its policy.

"We are still in agreement with the policy of the editor," he said, "through which his paper must become a politicized critique of the university environment."

Doré had hoped to settle the matter without bringing it before the council. In his private appeal to Sarrazin last Thurs-

day, he articulated the executive's disapproval with the editor and suggested as a possible successor former managing editor Louis Falardeau.

Le Quartier Latin is the political organ of AGEUM. Directly responsible to council, the newspaper's role is to promote (Continued on page 4)



Leo Lax

AGEUM president, Jean Doré (centre), delivers attack on *Quartier Latin* editor.

PRE-MED SOCIETY: Dr. D. Elkin, plastic surgeon. Stewart S4. 1 pm.

MONTEREGION GEOLOGY CLUB: "Stratiform sulphide deposits in the volcanics of Japan," with Dr. L. A. Clark. PSC 232. 1 pm.

ARAB STUDENTS' SOCIETY: Symposium on the Arab — Israeli conflict with 3 speakers. Union 123-124. 7:30 pm.

MOC: Monteregian Geology Club will be joining us at the House this weekend. Everyone welcome. 12 Shaw St., Shawbridge.

WOMEN'S UNION OPEN MEETING: To introduce the candidates running for the executive positions in next week's election. Union 123-124. 1 pm.

LIBERAL CLUB: General meeting. Union 457. 1 pm.

NEWMAN CLUB: First Friday mass. Supper after with slides of Mexico by CPASP. Everybody welcome. 3484 Peel. 6 pm.

MOC: Unofficial meeting to get to know other members during lunch. Union B-27. 1-2 pm.

PSYCHOLOGY CLUB: "The Embryology of Human Behaviour" — the development of eye-hand coordination. E-304. 1 pm.

today

YELLOW DOOR COFFEE HOUSE: Lunch at rock-bottom prices. 3625 Aylmer. 1 pm.

CYCOM: Fortran. E 309. BAP Assembler. E 314. 1 pm.

GRADUATING STUDENTS: Medicine, Music, Social Work, Nursing, B.N. & BScN, P & OT, A-L.

FILM SOCIETY: Series 1; International 16. "Eve Wants to Sleep" (Poland). L-132. 6:30 & 9:00 pm.

HILLEL: Recorded concert of Israeli music. Hillel House. 1 pm.

YOUNG COMMUNIST LEAGUE: Anyone interested in joining please leave name and phone number at the switchboard in YCL box.

ARMENIAN STUDENTS' CLUB: General meeting. Union B-24. 1-2 pm.

MCGILL PLAYERS: J. M. Synge's, "Riders to the Sea". Union Theatre. 1-2 pm.

YELLOW DOOR COFFEE HOUSE: Folksinger Tex Konig. 3625 Aylmer. 8:30 nightly.

ARCHITECTURAL UNDERGRADUATE SOCIETY: Psychedelic light and space modulations exhibit. School of Architecture, McConnell Bldg Exhibit room. All day.

ITALIAN SOCIETY: Executive meeting. Union 327. 1-2 pm.

FRANKLIN SOCIETY: NFB films: "Pangnirtung" & "Edge of the Barrens". Room C 104 Macdonald Chem Building. 1-2 pm. All welcome.

ISLAMIC SOCIETY: Friday prayers. Union 307. 1:15 pm. 1:45 pm. All welcome.

HELLENIC CLUB: Compulsory meeting for all who have tickets and money for the dance. Union B 23. 1 pm.

CURLING CLUB: Scheduled games. Caledonia Curling Club. 1-5 pm.

PGSS: Friday bash. Free beer, Admission 75¢.

SOCIOLOGY 210 PROJECT: Meeting. L-26. 1-2 pm.

ASUS: Executive applications committee meeting (Editor-in-chief, Course Guide '68). Union 457-8. 6 pm.

SATURDAY

YELLOW DOOR COFFEE HOUSE: Folksinger Tex Konig. 3625 Aylmer. 8:30 nightly.

HILLEL: Finjan Coffee House with Phil Canner and Xanadu. 3460 Stanley. 8:30 pm.

SAVOY SOCIETY: Principal & understudy readings. Union 327. 11-12:30. Lunch-in. Union Cafeteria. 12:30-2:00. Company call. Orchestra call. Union 327-307. 2-5 pm.

JAZZ SOCIETY: Jam session. Union 123. 2 pm.

WOBL: Intermediate Basketball game against Paul Sauvé. Paul Sauvé Arena. 3 pm.

FRIDAY, DECEMBER 1, 1967

ISLAMIC SOCIETY: Ramadaan — Tarawil prayers. Union 307. 7:30 pm.

SKY DIVING: First jumps, weather permitting. St. Antoine Airport, 1 mile south of St. Jerome on Rte. 11. 9 am.

ASUS: Executive applications committee meeting (Editor-in-Chief, Course Guide '68) Union 457-8. 9 am.

SUNDAY

ANGLICAN CHAPLAINCY: Holy Eucharist with breakfast after. Guest speaker: Rev. John Vedel, Lutheran Chaplain at McGill. 3555 University St. 10 am.

AUGUSTANA HOUSE: Co-op Supper, 5:30 pm. Service, 6:45 pm. Film, "Nobody Waved Good-bye". Discussion follows, 8:15 pm. 3483 Peel St.

ISLAMIC SOCIETY: International Bazaar. Souvenirs for sale. Oriental delicacies. Auction. Douglas Church, 687 Roslyn Ave., Westmount. 2-8 pm.

NEWMAN CLUB: Mass followed by coffee. 10 am, 12 noon, 7:15 pm. 3484 Peel.

SKYDIVING: First jumps weather permitting. St. Antoine Airport. 9 am.

WHAT'S WHAT

POETRY SERIES

The Sir George Poetry Series presents a reading of original poetry by Daryl Hine, a McGill graduate who was second in the McGill Poetry Series. The reading will be tonight at 9 pm in the Art Gallery of the Hall Building.

FILM SOCIETY SHOWING

A surrealist fantasy film, *Eve Wants to Sleep*, made by Chmillewsky in 1957, will be shown today and Saturday at 6:30 and 9 pm in L-132.

A surprise Christmas showing will be held on December 15.

VIET NAM COMMITTEE

The Quebec Medical Aid for Viet Nam Committee is sponsoring a tag day in Chomedey, Saturday, December 10. The committee is appealing for taggers, preferably girls, to work in the afternoon. Those interested please contact Mr. or Mrs. Sloan at 277-7954.

Handel's
Messiah

Nelson's
Christmas Story

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St. James United Church

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8:15 pm

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when? 9 am - 12 noon or 1 pm - 3 pm as posted

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Tues. Dec. 5th — Engineering H-M
Wed. Dec. 6th — Engineering N-S
Thurs. Dec. 7th — Engineering T-Z

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with David Kaufman
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Sat. Dec. 2

members 25¢

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8:30 pm

Hillel House

at 3460 Stanley

POST GRADUATE STUDENTS'
SOCIETY

Beer Bash

Friday, Dec 1st

9 pm - 1 am

Student Centre

Admission 0.75

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DECEMBER 4 & 5, 1967

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Demonstrations erupt again on Berkeley campus

BERKELEY, CALIF. (CPS) — For the second day in a row demonstrators at Berkeley managed to shut down Sproul Hall, the university's administration building yesterday.

The demonstration involved about 1000 people, 500 fewer than Wednesday's demonstration, but enough to disrupt operations at two other administration buildings on campus.

The movement against political suspensions (MAPS), which has organized the demonstrations, voted against holding another demonstration tomorrow.

The university administration has taken no action against the demonstrators so far and has not commented on the demonstrations.

MAPS organized the demonstrations in order to protest the suspension of two students who participated in unauthorized campus rallies in October.

CCN MEETING

There will be a meeting of le Conseil Central National at Collège Mont-Saint-Louis, 244 Sherbrooke St. E. tomorrow at 10 am. Members of the McGill delegation are Students' Society President Peter Smith, External Vice-President Richard Burkart, Sam Metalin, Lorne Young and George Radwanski.

The main topic of discussion will be the forthcoming UGEQ Congress. It is possible that the unilingual status of UGEQ and also the McGill situation will be discussed.

CANDIDATES SPEAK

Candidates running for election on December 6 are invited to discuss the issues at the Men's Residences Monday, December 4. All students are also invited to attend.

Candidates and students are asked to be at Molson Hall Monday at 7 pm.



Speakers address the Seminar on Arab-Israeli Relations last night.

Speakers label Israel base of imperialism

by ERROL NAIMAN

The Arabs in Israel can be compared to the American Indian in the United States, David Waines, PhD student said last night at the Seminar on Arab-Israeli relations sponsored by the Arab Society.

Dr. I. Faruqi of Syracuse University, the other speaker, said Islam and Judaism were "moments in the same stream of consciousness". He continued with comparisons of the two philosophies stating their morality one in the same.

Dr. Faruqi grew up in an Islamic city among Jews and spoke of the rapport between Moslem and Jew.

Waines emphasized that Zionism intended to exclude the Arab from the new state as the American Indian had been excluded from America.

The Zionist movement was tied to imperialism, Waines stated and there followed the co-operation of Imperial Britain and the Zionists in the Balfour declaration creating "a Jewish home-

land and the means to obtain a Jewish state."

Dr. Faruqi also said the imperialistic western nations gave Israel military and economic support during the three Arab-Israeli conflicts "to support hegemony over the Arabs... Arabs are duty bound to fight the aggressor."

Waines said Jewish acquisition of land in the 1930's displacing the Arabs and hasty Jewish immigration causing general Arab unemployment resulted in Arab-Jewish conflict. The agreement of 1938, he said, restricted Jewish immigration. This settlement precipitated illegal Jewish immigration and the terrorism of the Haganah which in turn forced the British to bring the issue before the UN in 1947.

Pothhead expelled from Western; Council opposes university's move

LONDON (CUP) — The University of Western Ontario's Student Council has taken a strong stand against administration action in suspending a student who was convicted of possessing marijuana.

Mark Kirk, 18, a freshman, was suspended from the university November 17th, two days after he was convicted in London magistrates' court and put on probation for two years.

A Student Council motion passed Tuesday said in part "since the civil authorities saw fit to return this individual to society for rehabilitation, it is inconsistent that he should be prevented from participation in the academic community."

At the same student council meeting Tuesday a motion opposing any action by the university against a student convicted of a criminal offence was defeated by a vote of twelve to ten with two abstentions.

A special faculty association meeting called for Thursday November 30th because of the Kirk case was cancelled after university president D. Carlton Williams announced the establishment of a committee to inquire into the relationship of the university to the social behaviour of its members.

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DECEMBER 1, 1967

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ti-boom raboy and grand-mal alboim emerge from the underground rink (they drink bovril between periods)... meanwhile Jean and Bertrand abuse each other (says Jean: Bertrand, you're not militant enough)... JoAnne and Carole friddled while the beautiful boone master-minded ghetto insurrection with dewie's brother... willa (convulses at the thought of messrs Johnson's most popular invention incarnadine; ah, but can he cure the common cold?... sandy you musn't bear a grudge against laurel's partner; he's really quite a conservative fellow... viv yawns, bob stretches, errol shoots, but PETER scores

Books and matches

Tuesday, le Quartier Latin published the Krassner article.

It is ironic to note that neither students nor the U de M administration felt the need to break windows over it. One of the members of U de M's Board of Governors, who was asked informally if the University was contemplating any action, insisted this was a student matter and that the university had more important things to worry about... In essence, the U of T administration reacted the same way.

Makes you wonder what the fuss was all about.

Is it not also a poignant comment on the rash and ludicrous reactions of our own administration?

But perhaps this issue can be better understood if put into a different perspective. The U de M campus is still fundamentally centred around the Humanities. It is infested with such unusual ideas as the right of literature and the arts to express themselves freely on all aspects of human behaviour.

The point is that this issue sheds light on the nature of McGill as being primarily a technological and scientific institution.

It appears that the humanities branch of this university is thrown in for good measure, a sort of token gesture.

In many ways this issue has brought up the point that the humanities and all that they represent are fighting for their lives. Indeed, they are trying desperately to

counter the sterile, unflexible frame of mind which is the inevitable by-product of an ultra-technological education. How else can we explain the eloquent briefs supporting the Krassner article and its publication which are being submitted to the Senate Discipline Committee by members of the English department?

Along the same line of thought, is it not absurd that there are no representatives of the humanities on the Committee?

These briefs do not deal with student rights but go at great length to show that the Krassner piece was in the tradition of English literature's finest satire. The authors are legitimately concerned with the restrictions placed upon creative expression within the university.

It is a strange process — those who are intimately concerned with literary standards making submissions to a handful of individuals who have the power to set all-inclusive values for the entire university. Not only is this group, by its very makeup, hardpressed to do anything of the sort, it has thus far refused to define that which it must rule on — "standards of decency".

We are watching a duel between technocrat and humanist. So far, the humanities have had no influence; but now they are actively resisting attempts to arbitrarily define standards of literary decency. If they lose, there will be precious little left.

Letters

●●●●●●●●●●

Cut for cut

Sir,

On Friday, November 24, the Daily supplement, Flux, printed my article, "Forgotten Facts About Russia". I should like to bring to the attention of your readers that this article was extensively cut "for the sake of brevity" and as a result the main idea of my article was greatly changed. What I most strongly object to is not so much the fact that it was cut, but WHAT was cut. Strangely enough, the most important section, dealing with collectivization, forced labor, and the 10 million victims who perished during those years, was omitted. Isn't it rather ironical that my strongest viewpoints were omitted on a page called VIEWPOINT? Even though my political views are anti-communist, am I not entitled to express them?

I should also like to note that when I handed my article to Mr. Fournier, I had an agreement with him that should the article be shortened in any way, I would be contacted. I left him two phone numbers where I could be reached. Twice I went to the Daily office to verify whether or not a decision had been reached on the length of my article. Originally, I had been permitted 3,000 words. However, the Daily made no attempt to contact me, and using the excuse, "lack of space" omitted numerous paragraphs which dealt with Soviet

Russia. Yet, the Daily, strangely enough, DID find space to print two photographs which had no connection with my article whatsoever. Had these two photographs been left out, there would have been room to print most of my anti-revolutionary viewpoints.

It is impossible to quote all the parts omitted (about three typewritten pages). However, here is an example of a paragraph deleted in the introduction: "The image of old Russia has been blackened to such a point that few people are aware of the tremendous progress the country experienced in the last decades before the Bolshevik coup d'état. The Soviets continue to boast about their industrial progress and their sputniks. Yet, so little is being said today about the forced labor and the concentration camps which existed in the Soviet Union. All too quickly, the millions of lives sacrificed in the past 50 years are being forgotten."

I do not doubt in the least that had my article been condemning American involvement in Vietnam, there would have been no question of "lack of space".

Mimi Koulomzine, BA 3

Less than kind

Sir,

Guess what, Mr. Herman Van Eck? I didn't miss a damn thing last "Friday night" because I had the misfortune to stumble into the most immature, unsophisticated, and non-intellectual form of expressing an opinion I have ever seen. Three-quarters of the "children" in the march were only in it for the "thrill of a parade" and if asked individually for some logical argument as to their

presence in the "peaceful" demonstration, they answered like trained parrots: "Johnson, assassin!" or some other stimulating group-therapy quips.

The answer to your pressing problem of continuous and inevitable arrests at the demonstrations lies in the obvious fact that if you acted like mature, orderly, law-abiding members of the human race, there would be no necessity for the arrests. You must realize that nearly all men exist in social positions in which if all other means of coercion fail, violence may be officially and legally used against them, as a last resort! Do you call running around in the middle of a street that is packed with rush hour traffic, in a wild frenzy, shouting crazy slogans, orderly and mature? Do you call defacing, mutilating, and destroying public and private property, disturbing the peace, loitering, making a general nuisance of yourself, resisting arrest, and countless other applicable charges, a law-abiding modus operandi? Like hell it is! On appearance most of the marchers couldn't have been classed as human beings anyway.

I saw a sample of your conscientious objectors on a street not far from where the march began. An automobile was attempting to pass by the marchers but was purposely being blocked by two "peace-lovers". The understandably irate driver, who appeared to be a business man of middle age, stepped out of his automobile and asked the "boys" to please move. Well guess what again, Mr. Van Eck? The pacifists came up swinging. What a farce! Some peace-lovers!

As for your inquiries about Students' Council inaction; I don't ever recall the S. C. tak-

ing a stand and making an official statement about support for the march and its participants. Besides which the demonstration was U. of M. backed and organized. Anyone from McGill who was in the "parade" was there for himself and himself only and is therefore expected to suffer the consequences of his action by himself. Are you trying to tell us that even if the positions were reversed and I was rotting in the clink for my conduct in a demonstration supporting a policy such as the U.S.'s (which, by the way, I wouldn't do), that you and your friends would dig into your pockets to bail me out so I could have a piss? This is, in effect, what you are asking me to do. You've got to be kidding!

I am for ending all wars every bit as much as you are (believe it or not), but I can't say that I support your methods of achieving peace. Before you go crapping on someone else's position and policy, why don't you turn around and take a good look at yourself. This province isn't in such hot shape, you know. Personally I would rather see "our money" being spent on supporting bilingualism and hence national unity. I support Mr. Kattan's suggestion, which appeared on the same page as Mr. Van Eck's letter, to "solve our Confederation problems" and then when we're perfect, we can crap on somebody else who isn't.

C. Nelson Vipond B Com 1

What's my line?

Sir,

What do Peter Smith and Ramsay MacDonald have in common?

Michael Vineberg, MA 2, BCL 3

BAI?

Sir,

Is there any significance to the fact that no candidates have listed SDU either on their platforms or in their pensketches?

Marcus R. Kunian

AGEUM...

(Continued from page 1)

the policies of council and its executive.

Until last March, when editor Nicole Fortin was fired, the newspaper was semi-autonomous, with independent editorial policies and loose council control.

At last night's meeting Sarrazin admitted that the newspaper put out by his staff had not achieved the standards they had originally established for themselves. However, he added, they had encountered impediments which they were hoping to iron out.

The editor has not resigned, nor has he given any indications that he intends to do so.

Sir George...

(Continued from page 1)

only because of "economic reasons".

The referendum was called at an open meeting of the Sir George Students' Association November 8th. At that time Student Council, COL.D and Committee for a Free University (Comfru) were all in favour of the referendum. Since then, however, a bitter campaign involving debates, leaflets, and special supplements to the georgian has been waged.

A MOVIE? NAH, LET'S SEE WHAT'S ON T.V.

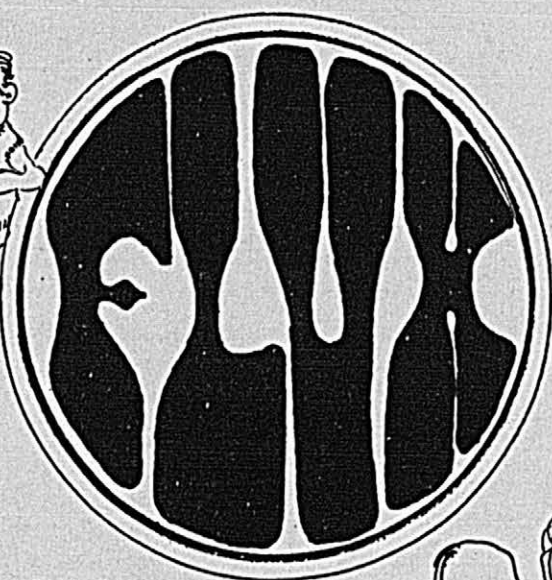
DAILY SUPPLEMENT

DEC. 1967

TICKETS LONDON & HOLLYWOOD

1967

McGILL





Canadian Cinema

KIRWAN COX

Cinema, film industry, call it what you will; but like almost everything else in this country it is foundering because of the spectre of the giant dragon to the south. It attempts to fight the American bogey with weapons the dragon himself discarded long ago. And what can the Canadian do when the dragon owns his horse and armor?

Added to this North American paranoia is the English-French schizophrenia, resulting in the well-documented lack of identity — the Canadian malaise.

Sound like a fairy tale? Or a medical bulletin? I'm talking about Canadian cinema, which isn't sure what it's supposed to do or how it's going to do it. Said Jean-Pierre Lefebvre, one of French-Canada's most prominent cinéastes, "It is spiritually that our cinema is difficult to export; it could not, for the moment, make an impression as do the Hungarian, Polish, or Czech cinema, because it is not yet representative enough of what we are."

In spite of this, and the exodus of many film-makers to London and Hollywood, there are Canadian films and a greater reservoir of talent than in any similarly-populated country. There is a nascent film industry which, with far-sighted government aid, could rank with the Czech or Swedish cinema.

Of course, a film industry cannot operate unless it has films. But on the other side of the same banana, distribution is equally important, for only if a film is exhibited can money be made to begin the next one.

American control

The very profitable Canadian distribution industry is almost wholly owned and controlled by large American companies like Paramount and Columbia. To quote my token French-Canadian again, "No governmental law (federal or provincial) regulates Canadian distribution and exploitation. Against the Americans and the French who have money, theatres, and their own organization, we have only sentimental weapons."

There are four or five major distributors and two major theatre chains in Canada. If they don't take a film, the market is closed except for the independent "art" houses like the Verdi or the Cinecity in Toronto. But these are a handful of the 1400 theatres across Canada. We are the largest American colony, as well as the

most profitable. Our film industry is probably the greatest victim of this situation.

Therefore Canadians must often watch shitty American films and don't get an opportunity to see the Canadian product good or bad. American (and European) films have their distribution and publicity already arranged when the budget is approved. The interlocking system makes risk minimal. This is not the case in Canada, not even at the NFB, whose theatre distribution is handled by Columbia.

There have been approximately 138 Canadian features, but a Canadian rarely has the chance to see them. *Il ne faut pas mourir pour ça* by Lefebvre shared a \$5000 prize at this summer's Montreal Film Festival. The money was donated by the American-owned National General Corporation which has fifty theatres in Canada including Place Bonaventure's. Right now this theatre is showing a



Johanne Harrelle in Claude Jutra's *A Tout Prendre*

melange of Expo films and does not plan to exhibit Lefebvre's! Giving some money for a Canadian film festival is a good bit of public relations tokenism and sits well with everybody. But the really necessary prize, distribution, is too serious a business for fooling around.

New trend

There are signs that this fairy tale situation is changing. Film Canada, a small Toronto distributing house which also owns Cinecity, distributes experimental films from the Toronto underground as well as the more commercial "art" fare such as Peter Watkins' *The War Game*. They also have helped co-produce (that means money) some Canadian projects like *Palace of Pleasure* by John

Hofsess and *Il ne faut...* by Lefebvre and apparently are the only commercial distributors interested in Canadian films or filmmakers. Unfortunately, its share of the Canadian market is minuscule so far.

There is another reason why Canadians don't see their own features — the unions, particularly IATSE (International Alliance of the Theatrical Stage Employees). It forbade the screening of David Secter's *The Offering* because it was made without proper union representation and this means it can't be shown in any commercial theatre in the country. Ironically, the NFB uses non-union crews and its distributor, Columbia, can only distribute union-made films.

When *Tomorrow Dies*, probably Larry Kent's best film, cannot be shown in Canada because the actors worked on a profit-sharing basis (as just about everybody who works on any independent Canadian film does). This hassle makes it very difficult for Kent to get financial backing for his films.

Canadians seem to have a talent for the documentary approach. Documentaries known for their cutting edge are done by people like Beryl Fox. She made the controversial *Mills of the Gods: Viet Nam* in 1965. A straight, main-line documentary, it is a good example of this "Canadian" genre. But the traditional approach is expanding in several directions under people like Allan King and Peter Rowe.

Documentary transformed

Allan King has transformed the documentary into a respectable feature film. In the successful *Warrendale*, cinema vérité style explored an institution for emotionally disturbed children. He plans to go even further into the institutional id with his next film, which will record an actual marriage crisis. His view of the subject: "I want to make a film. I happen to be in Canada. I need 1½ hours to say what I want. Serious filmmakers have got off the Canada bag — like Owen or Lefebvre or Perrault. They have something to say."

Peter Rowe, in *Buffalo Airport Visions*, has created an underground documentary on our society using pop songs and radio narrative (an up to date type of USA) juxtaposing a visual reality with fantasy. The result is an effective parody of our idiotic, hypocritical, narcissistic, suicidal culture. Using this style, Rowe gets away from the main fetish of the New York underground — technical incompetence.

Canada views itself as a more dispassionate (or bland if you prefer) entity than the US which may be why it finds the documentary and cinema vérité an easily adaptable style. It may also be the reason Canada has yet to produce the great fiction film because a documentary provides its own reality while in fiction one must provide his own. But the intellectual, emotional, and ideological tension required to do this seems to be missing.

Evidence of Life

Though Canadian film was known mainly for documentaries and the occasional NFB cartoon (among the more sophisticated enthusiasts), film audiences outside Canada are now aware that more exists. Evidence: *Cahiers du Cinéma* runs three or four articles a year on the Canadian cinema, the Berlin Film Festival this year is planning a week of Canadian films, *Nobody Waved Goodbye* by Don Owen was acclaimed in New York before it was shown here, and a commercial Munich theatre has run *A Tout Prendre* by Claude Jutra while it has never been seen in theatres across Canada.

There have been a lot of small companies working on various projects, but so far there has been no general policy toward film and no continuity of effort. This even applies to the NFB where bureaucratization and apparent lack of purpose have castrated the largest reservoir of talent in Canada. But no great expenditure of money, no matter how diversified or widely applied, will create a film industry without the will to make it occur. This will is obviously lacking in the general public, but is just as obviously present in the filmmakers who have made Canadian cinema what it is so far.

Right now Canadian cinema includes a surprisingly creative "underground" à la New York. Then there are the established independents including most of the French-Canadian cinema and the private industry in general. Finally, the big gun NFB, which represents the public industry.

Assassination generation

The underground, or experimental-avant garde, is centred in Toronto and is mainly the handiwork of John Hofsess. He created *Redpath 25* and *Black Zero*, and helps run the Canadian Filmmakers Distribution Centre. The American underground has strongly influen-



ced this Toronto group. Their films generally take the absurd for granted and develop each film to its violent conclusion.

The avant-garde considers originality to be more important than technique and approaches the film very personally. Film is "an extension of the new life style" which considers the traditional arts their museum and the traditional cinema a "fucked out old whore".

Michael Hirsh (another Toronto-based underground filmmaker) who "uses impossible technique to create impossible situations" is a prime example. He wishes to attack the sensibilities of his audience and believes communication is best achieved through power, not of an idea, but of an experience. His feature-in-the-works, *Assassination Generation*, will try to communicate this "on three levels".

The greatest danger is that the experimental will become too acceptable and then, by definition, the underground will lose its function (like the *Village Voice*).

There is no real Montreal underground in the New York-Toronto sense because the French in Quebec have not yet worked out their traditional, established forms — the brick wall from which revolt must rebound.

L'Etat du Cinéma

Le Viol d'une Jeune Fille Douce was shot on weekends, cost \$15,000 plus use of borrowed equipment, and had over 100 people working on it without pay. It is a typical French-Canadian feature directed by Gilles Carle and backed by a private film company (which makes its profits on commercials). It is also typical of the new experimentation because in it Carle tries to create a new kind of film in which the story is unimportant; the idea is non-linear, it explodes. This kind of film must be screened in "art" houses, if it gets distribution.

Jean-Pierre Lefebvre's last film was mixed (sound added to print). He got thousands worth of time and equipment from a sound engineer in return for percentage-profit sharing. Without this kind of community in Montreal, French-Canada would not have a cinema. Thus, Lefebvre was speaking for many cinéastes. English as well as French-speaking, when he said, "I do not require private industry at any price. I require an adequate system of production, of distribution, and of exploitation. A State cinema, well

organized, and whose objectives are less restricted than those of the NFB, would be well worth a badly organized private industry."

In contrast to the French-Canadian cinema, with its shoe-string operations, the National Film Board sits in Montreal, a fat cow.

About the only thing you can say about the NFB, aside from the fact it is the largest, most bureaucratized, and most aimless segment of the Canadian film scene, is that it is in transition. Its purpose was to "interpret Canada for Canadians and others" and this meant wartime propaganda films. The NFB, as a government agency, was designed to produce government films. Problems came when it stopped concentrating on recruiting films and tried to create a "national cinema".

Innocuous ad nauseam

In 1956 it moved to its present production quarters and soon collected the largest potentially creative group in Canada, but in the process became institutionalized along inflexible, top-heavy lines. The result was a squandering of talent (those who didn't leave eventually became fossilized) and substitution of a tedious professionalism for originality as the innocuous, successful formulae were repeated ad nauseam.

A former NFB director counted seventy-three sunsets in the NFB films he had seen at one point. (After all, all ethnic groups like sunsets.) He said, "I left because of the lack of communication with the government bureaucracy. I never knew why films were made or why not." People there just don't ask for what they think they won't get or don't know why they can't get it. The re-

sult is self-censorship and "safe" films about Eskimos or natural wonders, but nothing that will cause a furor in Parliament.

(NB: People at the board asked that their quotes remain anonymous. But if one is afraid to say what he thinks, how can he be expected to make a film about what he believes?)

With the NFB increasingly dependent upon its reputation (i.e. the collective renown of people like Norman McLaren and Tom Daly), its justification as stimulator and developer of Canadian film talent seems dubious.

Question: Couldn't the NFB make a camera available to someone who is able to make good use of it?

Answer: One exec said, "This would be impossible as long as the present law governing our structure exists; the law must be changed before something can be done".

Question: What about its function as a training centre for native talent?

Answer: The NFB is forced by the government to accept six students each summer for training (150 applied last year). But it isn't prepared to handle even this number. The students spend much time on such busy jobs as xeroxing scripts and generally don't advance any farther than making film loops. Equipment wasn't available even to this select group. One student said, "I should have pushed harder for instruction. As it is, the program came through as a drag".

They've Gone

Talented people are here. This is proven after they've gone. Today Canada's list of filmmakers doesn't include Sidney Furler (*The Ipcress File*),

Silvio Narazano (*Georgy Girl*), Norman Jewison (*The Russians Are Coming*), Arthur Hiller (*Tobruk*). They left for London or Hollywood because there was no real Canadian industry.

If the NFB can't develop native talent, aid struggling filmmakers, or provide a national film industry, who can? Apparently realizing something more was needed, the government passed a bill this summer creating a National Film Development Corporation and provided it with ten million dollars, to



Alexandra Stewart in Ron Kelly's *Waiting for Caroline*

invest in feature films which are essentially Canadian in content and character, lend money for films, make awards for outstanding films, assist producers, and make grants to film-makers. All these fine intentions are conditional to the probable box office return. In other words the film-maker must have his distribution prearranged.

This leaves out the small experimental filmmaker. Paramount on the other hand would probably be eligible for a few hundred thousand from the Corporation since it has assured distribution. (I say probably because although the bill was passed a few months ago, nothing has been done yet.)

This whole thing, though a step in the right direction, is a typical half-ass-measure. It is imperative that the government create a flexible and comprehensive policy toward development of a national cinema on all levels. Patrick Watson: "Corporation is important, but typical of the Canadian government, bill is passed but nothing happening".

David Cronenberg: "No one in the underground will get a cent of it."

Don Shebib: "Ten million will not make much of a difference unless a Canadian market is created by some kind of quota system."

Allan King: "I'd like to see the corporation spending money in conventional ways while having breadth comparable to the Canada Council."

Don Owen: "Probably will cause a spurt of bad films".

André Paquet: "It should be spent building a Canadian theatre chain."

Recommendations

Canada needs some kind of quota system whereby theatres will have to show a certain percentage of Canadian films. Only in this way can the crushing American distribution bind be loosened. The first year or so this system would glut the market with bad films (and hopefully some not so bad). But then, with a ready outlet, film-makers will be able to prove their capability and the natural process of selection will do the rest.

Secondly, Canada needs a film school which will give talented people a chance to work in film and gain experience. This is the initial training that private industry cannot afford to subsidize. The Prague and Stockholm film schools are good examples of the tremendous role a film school can provide in the development of a national cinema. Almost every film director in Czechoslovakia has attended the Prague school which provides the basis for the extremely vital Czech "new wave". Lodz is a very prestigious and long-established school which has helped maintain the high degree of virtuosity in the Polish film. Barely settled is the Swedish film institute which has already proven successful in renewing the Swedish film beyond Bergman.

Though disagreeing on the details of establishment, almost every filmmaker in Canada agrees that a good film school and a quota on Canadian distribution are immediately necessary. Beyond this beginning, a more comprehensive government policy is required. Only it has the necessary resources and power to help the Canadian cinema realize its potential as a productive force. A creative cinema is not just necessary for international prestige, but on this shrinking globe it is necessary for cultural survival.



Jean-Pierre Lefebvre during shooting of *Le Révolutionnaire*



FILM C

It's there, light and dark, flickering on a screen, noises and patterns and images and words . . . And we're here, sprawled on grey plastic seats . . . Something is happening and we don't always know what it is. But we keep trying, because as long as it's there and we're here we'd better think about "why" and "how". What's happening is us.

(The attempt to sum up the experiences of the Film Course so far was prepared by a committee consisting of Phyllis Angel, Ron Burnett, James Leitch, Sharon Salloum, and Peter Ohlin of the Department of English. The remarks scattered around the page were all contributed by the individual students in the course.)

It's natural that people might think that all we do in the film course is sit and watch films, and then talk a little, perhaps. We do sit and watch films, and we do talk about them, but we've also been trying, this first time that the course exists at McGill, to create a frame of reference for the study of films. We're serious about the importance of film, and all serious study means a certain kind of discipline and devotion.

We're serious about films because we're surrounded by them. We find ourselves bombarded by messages on screens, on television sets, on advertisements, and we're trying to understand the "language" they're "written" in. It would be nice if we could simply watch fifteen masterpieces and then discuss them, but no study is that simple. Before you can use a language, you need some kind of grammar, before you can write poetry, you need a way of dealing with the experience. We are trying to understand films by constructing the grammar of their language for ourselves, once we have that, we can go on to the more advanced levels.

One of the things that make films difficult to analyze is that a picture on a screen doesn't have the definite meaning that a word has. There are so many different ways of interpreting an individual picture. We're influenced not just by acting, diction, sets, and costumes, but also by camera angles, rhythm, and montage, and even by cultural assumptions that we read into the picture.

It is almost impossible for fifty people in a class room to look at one picture and agree on its meaning, just as it is impossible to reach one definitive interpretation of King Lear. A picture on a screen is an event. Now, after ten weeks of discussion, it seems more meaningful to discuss our responses to a picture. After considering many possible responses to an individual sequence, we usually find a pattern in those responses. Often this indicates how the film-maker is trying to lead us. Instead of talking about the meaning of the film, as if it were something concrete existing on the screen for all to see, we can discuss the way that visual media necessarily manipulate or try to control the responses of their audience.

Despite early cavillings at pseudo-intellectualism and other types of phoney-ness, real or imaginary, the course has remained as much an intellectual exercise as a visual experience. The search for a doctrine, a dialectic or an underlying principle of interpretation, has provided both challenge and some uncomfortably forced theorizing.

The film course is helping me toward an increased awareness — an awareness of environments and their manipulation of you, or their implications for you, of the necessity of focussing, of relating.

at mc



An exercise in montage, "Expl" created by Sally Campbell, Susan Rosenschein.



COURSE

gill



"Exploring the Environment" was
by Hunter, Susan Palmer, Sarah

In order to explore and understand the environment we have also tried to carry out some concrete work projects. The first of them (an example of which is reproduced on this page) involved exploring a specific environment in a college, with the help of visual units, photographs or drawings. In such projects, the small work groups (three to five students in each) were forced to realize the importance of the element of selection. Since selection is at the heart of artistic presentation, we feel that we have learned something important about it.

Later we will go on to make a short 8mm film in order to experience the principle of selection in moving images, and to edit some rough 16mm footage into a visual statement.

We see the way that Arthur Penn works with the audience response in his film Bonnie and Clyde. In the beginning he leads the audience to accept the work as a comedy, and then gradually defeats its expectations in order to create an attitude towards violence. We begin to see that even "documentaries" are necessarily coloured by the cultural assumptions of their makers and, consciously or unconsciously, make the audience accept those assumptions. This is a feature normally encountered in propaganda, but it may be more common than we generally assume.

We are attempting to explore the environment that surrounds us by trying to understand how films shape and manipulate our perception of reality. If a work of English literature can change our perception of reality, so can a film, and so, in fact, can the room we sit in.

Therefore, in addition to specific works of film and literature, we have discussed the architecture of the class room as it influences our discussions. Since we try to approach films from the point of view of possible responses, the participation of the class has been crucial, and it is the students who have provided the "content" of the course with their discussions.

I was made very aware of the impossibility of having an unbiased film, a pure report without any slant. Even a film that claims to be unrehearsed is really taking a decided point of view.

The course has helped to construct guidelines for thought. Has helped to organize the influences and stimuli that most of us are sensitive to into channels of verbal expression. Provides a focus. Good for McGill.

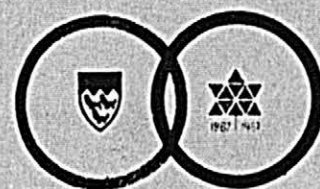
Perhaps the most important thing to come out of this course so far is that we have learned the validity of a variety of responses to a given work of art; we have learned that the artist's point of view in a film or a work of literature can teach us something about the nature of the world and ourselves, which is valid in its own right, just as the statements of science are valid in their own right.

I think I've learned to try to look at phenomena as systems, to figure out how they work. Maybe a film, a university, a society — maybe me. Like psychoanalysis, perhaps, except that I am doing it myself. I'm not just being taught, I'm learning.



The McGill Film Society and The Canadian Centennial Committee

proudly present



A FESTIVAL OF CANADIAN FILMS

- Monday** December 4th, 8:00 pm, L-132
ROULI-ROULANT; Op Hop; Falling Waters; Rhapsody in Two Languages; Referendum; The Proudest Girl in the World; The Pounding Heart; John Handy at the Blue Horn; Dairy Land.
- Tuesday** December 5th, 8:00 pm, L-132
LE CHAT DANS LE SAC; Summer in Mississippi; Neighbours; Sorcerer.
- Wednesday** December 6th, 8:00 pm, L-132
THE CHIEF; ON SAIT OU ENTRER TONY; Perce on the Rocks; Days Before Christmas.
- Thursday** December 7th, 8:00 pm, L-132
THE BACK BREAKING LEAF; Target Berlin; Old Soldiers Never Die; Essay on Science; Education of Phylistine.
- Friday** December 8th, 6:30 pm, L-132
PAUL TOMKOWICZ, STREET RAILWAY SWITCHMAN; Huff and Puff; Shyness; Gates of Italy; Sex Ads; Newfoundland Scene.
9:00 pm, L-132
LE REVOLUTIONNAIRE; Three Blind Mice; Daring Young Man on the Flying Trapeze; Clementine; Les Raquetteurs; Guilty Men; CBC Graphics Dept. Credit Titles.
- Saturday** December 9th, 6:30 pm, PSCA
Skid Row; The Hutterites; Attikuk; Alexis Ladouceur.
9:00 pm, PSCA
AMONITA PESTILENS. (Feature film: Edinburgh Film Festival 1963)

Programme Notes for Admission: 25¢ per showing or \$1.00 for the entire festival (at the door)

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Riders...

(Continued from flux page 7)
rya's hand is quite brilliant. If I have any one piece of advice to give the director it would be this: Don't play it so fast. The sense of the event and the language isn't given a chance to take hold of us, and the final result is disinterest on our part. To the actors, I would say that the keynote of a good performance is honesty. No matter the lack of technique; if the actor believes what he is saying, he cannot help but make us believe it.

"Riders to the Sea" will be presented at Sandwich Theatre today and Monday at 1 pm. Those who are unfamiliar with this short masterpiece should take advantage of this production, despite its faults.

PETER WHITZMAN

IN PERSON
Peter, Paul and Mary



Thursday December 14th
Friday December 15th
8:30 pm
Tickets: \$2.50 - \$3.00 - \$4.00
\$5.00 - \$5.50



PLACE DES ARTS
SALLE WATKINS-PHELIPPE
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...the other course

With film acknowledged as an important and omnipresent communication medium, its study is at last being undertaken in Canadian universities. However, what the methods of study will be and whether actual production will be included is a crucial question.

Vietnamese officers wear a long nail on their fifth finger. A mark of the upper classes, it indicates that the bearer does not have to perform manual labour. Anyone who has seen Dr. No will also remember the length of his fingernails.

It is around the shadow of Dr. No's fingernails that the argument over film education revolves. Humanities at Canadian universities tend to isolate the thinker from the doer, the producer from the consumer. Anyone interested in attempting sculpture or painting must take courses at the Ecole des Beaux Arts. Students seriously concerned with drama are isolated on St. Lawrence at the National Theater School.

Film education, when permitted on a Canadian campus, consists of several polite courses dealing with aesthetics, history and criticism — the study of film as an art form. In the words of a Université de Montréal professor, "The university has nothing to do with the making of films". That is a technical and rather unpleasant aspect of the suspect medium. To use one's hands, to operate a machine, to understand f-stops, ASA ratings, AB printing — this is somehow unclear to many professors in the humanities.

To be proficient in English, one must learn how to build the language; to use the words, phrases, punctuation, sentences. Children are taught to put these elements together and create — not art, but communication. Pen and paper are to language what camera and film are to motion pictures. For a thorough understanding of, and feel for, film, much the same methods must be employed as in learning a written language. McGill has taken the first brave steps into teaching film as a language of communication with English 349. Nevertheless the distaste for technical involvement still manifests itself behind a smokescreen of meaningless arguments.

The question of motive remains the main stumbling block. Should a film school — which includes production — be established to provide artists and technicians for a non-existent film industry? To ask this is to misunderstand the whole point of film education. Artists and technicians are really an important but secondary considera-

tion. Film today is the most prevalent medium of communication. An understanding of visual media is one of the first steps in producing people capable of coping with our electronic environment, surely an important goal of the university.

Then there are the problems of equipment and teachers. It is true that a full-fledged film school would cost many thousands of dollars. However, while the priority system of McGill's financing is notorious for its lack of perspective, perhaps experiments like the Film Workshop may help to convince the establishment of the high degree of student interest in the field of film.

the film workshop

Last year the McGill Film Society instituted a film workshop and supplied enough basic equipment for eight millimeter films to be made by sufficiently interested people. However, due to a loose organization and stringent financial restrictions, the net result was a collection of vacation movies of varying degrees of sophistication. The few who tried the dramatic approach usually ended up with a film so badly over or under-exposed, that their plots were constructed from rumours in the audience. Some formalization was pain-

fully needed, and a structural framework was prepared for this year.

Thus 1967-68 has seen a massive face-lifting of the workshop. The students are managing with a total of five or six hundred dollars, and the good-natured and unremunerated services of several National Film Board volunteers. (They include Martin Duckworth, cameraman; Robin Spry, director; and Barrie Howells, editor.)

The workshop now has two phases. Initially, participants are instructed by the pros on the workings of the camera, the types of film to use, the types of shots to take and so on. They then go out and make films on particular themes which they can modify according to their own ideas. The films are edited and screened so that a corrective criticism period can follow. Analysis is usually led by the NFB pros.

Phase two will start after Christmas, when the Workshop is divided into four or five units. Each unit will work with an accepted individual script to produce a long, and hopefully polished, film by the end of the year.

This year's program is still only a start. Despite the limited money, equipment and instruction, the most essential element — that of enthusiasm — is certainly there. Next year, the workshop hopes to purchase sixteen millimeter cameras and sound recording equipment and to plunge earnestly into professional film-making. Would you believe Anatole Antonioni, BA 2?

ADAM SYMANSKY
JACK STEINBERG



LINN COUNTY BLUES

The Linn County Blues Band at the New Penelope until December 9. Personnel: Steve Miller, organ and vocals; Larry Easter, tenor and soprano sax; Fred Walk, lead guitar; Dino Long, bass guitar; Snake, drums.

Linn County is in Iowa, Steve Miller's birthplace. It is no accident that the group chose a hokey name, for it is the only small-time thing about them. Take five excellent musicians, sophisticated in their tastes, strongly influenced by the hard Chicago Blues sounds of people like Muddy Waters and Junior Wells, and able to function as a unit after only two and a half months together; add it up, and you get about the best music Montreal has had in the realm of hard blues.

To describe their sound is next to impossible. Suffice it to say that they are progressive blues musicians, with a Chicago-based style that steers off on a path somewhere between good jazz and acid-rock, with somewhat of an Eastern influence.

There are times when, during an organ solo, you could swear you hear Steve's fingers sliding over an oil slick in a veritable frenzy. And his vocals prove that even whites can translate the blues into sounds, that are real, and that hit you in the guts. On guitar, Fred

Walk uses every technique available to produce a wide range of sounds, mixed with solos as soul-searching as Elvin Bishop's or as flashy as Jim Schwall's — and all the time his notes are comprehensible music.

The jazz aspect of their music is best seen during sax solos, with the high shrieking sounds of soprano sax reminiscent of the style of the late John Coltrane. Snake, on drums, has mastered the syncopated styles necessary to fit into a progressive sound, and Dino Long's full-sound bass pumps into all the small gaps to create the total sound this band exemplifies.

Why, then, has nobody heard of this group? For one thing, they have yet to cut a disc. Then too, two and a half months is hardly sufficient time to build up a mass following. So for now, you'll have to take my word that the group is together, musically superb, technically proficient, and since their sets are long and their breaks short, they represent the best buy in entertainment you're likely to have in a long time.

NERMS

Daily Literary Contest

Deadline for entries is
Wednesday, December 6.

Sandwich Theatre: RIDERS TO THE SEA

I suppose it was inevitable that Sandwich Theatre would get around to that most famous of all one act plays, *Riders to the Sea*, by John Millington Synge. This is the third production I have seen of this great, if difficult, classic, and I am beginning to think that perhaps it just can't be done; for this is the third time I have seen it flop on stage.

As performed this Wednesday, "Riders to the Sea" was a trite, grey, folk-melodrama. I had to go home and reread the play to assure myself that, in fact, it is a great, poetic drama. It may be that I was too critical a viewer; the other members of the audience appeared to like it very much. The words, that glorious, rich brisk verse was delivered; for that alone one must commend director Raymond Lukens and his cast.

The first mistake was Mr. Lukens' in tackling for his directorial debut this extremely ambitious project. The second was the use of inexperienced actors in such challenging roles. The production's gravest flaw, however, is a lack of honesty to Synge and to us, a sloppiness much more unforgivable than mere amateurishness.

Even before the action begins, we hear someone singing an Irish folk-song. A smart idea. Until one realizes that one is listening to a slick recording of some drinking-ballet totally inappropriate to the play and the characters. There is a half-assed attempt at the required naturalism. I found the following blunders, among others, terribly distracting;

Bartley's store-bought sweater and modish glasses, Nora's huzzy nylons and expensive shoes, the girls' sporty hairdoes. Maurya's pitiful statement, "Only a bit of wet flower do we have and maybe a fish that would be stinking" rings false because there is no real sense of dire poverty, of hopelessness before the elements. We are presented with a sentimentalized Maurya who, as played by Heather Menzies, is just a nice, broken, old lady. Because her grief lacks stature, the play cannot be tragic.

Mr. Lukens makes too little of objects in this play. To these people a loaf of bread, the turf at the fire, the stocking or shirt taken off a brother's corpse are tremendously important. There is a sensual veracity missing here that prevents us from feeling a final involvement. How are we to care about these things if we do not feel how much they matter to the people on the stage?

In his work with the actors, the director has been careless. For example, the most promising member of the cast, Helen Solley, is a fine actress. She gave a subtle, delightful performance as the super-virgin

in last year's uproarious *Writ in Water, Played in Fire*. Here she is interesting and suitably lovely. Her screams are very effective, and she gives the most honest line-reading in the show when, looking at the stocking found on her brother's body, she assures her sister that it is his: "I put up three score stitches and I dropped four of them."

A better director would have made much more of this pathetic innocence (Nora shouldn't be more than sixteen, I would think). But, Mister Lukens has allowed Miss Solley to slip into all sorts of little sophistications, the stylized poses to which the whole cast falls prey. Maureen Burke was a personable Cathleen, but she had the potential for a vitality and honesty that never quite materialized.

Although the production as a whole is a dud, there are glimmers of real talent in direction and acting. Mister Lukens' ideas about lighting and set design for this play are sound. The final spot on Maurya.
(Continued on flux page 6)



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Pierre Fournier Editor
Vivian Wiseman Associate Editor
thanks to bob, joanne, george.

McGILL UNIVERSITY
Faculty of Divinity

ROBERT SPEAIGHT

will lecture on

TEILHARD DE CHARDIN : THE MAN AND HIS WORK

on Monday, DECEMBER 4th at 3:00 pm

in DIVINITY HALL, Room 3

Robert Speaight played Becket in the London production of T.S. Elliot's *Murder in the Cathedral*. He has written books about the theatre, and biographies of Hilaire Belloc, Eric Gill, and most recently of Teilhard de Chardin.

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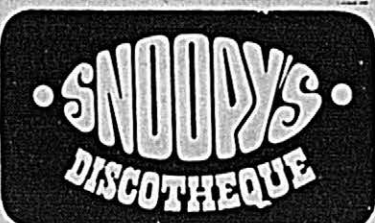
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RIDES

CHEAP XMAS TRANSPORTATION — Montreal to Miami return, or points between. Leave Montreal Dec. 21, back about Jan. 8. Wanted: drivers to split costs. 844-0936, Room 226, leave phone number.

THREE GIRLS DESIRE RIDE to Southern Maine, December 20 or 21. Will share expenses. Please call 944-7381.

LOST

GREEN BIOLOGY NOTEBOOK on Thursday in Otto Maass. Any information call Alan Tarshis, 481-6119.

PAIR OF PLAIN WIRE RIM glasses. Lost Nov. 27th on campus. Linda Read. 738-0440.

FOUND

STERLING SILVER ball point pen — Tribes of Israel. Found outside Redpath Museum Monday night. 844-6311 ext. 313.

TUTORING

FRENCH GIRL, U. of Paris graduate, would give French lessons (grammar, literature, writing) Previous experience in tutoring (Columbia U., N.Y.) Call 733-5068.

MISCELLANEOUS

PRE-MED: "There's nose business like show business." S 1/4 Friday Dec. 1 at 1 pm.

TUNE IN, DROP OUT to the sounds of the Noah Howard Quartet from N.Y. Appearing nightly this week only. Jazz Workshop, 1191 Mountain St.

"in XANADU did Khubilai Khan a stately pleasure dome decree". Hillel House a pleasure dome? Finjan Coffee House, Saturday, Dec. 2nd, 8:30 pm with Phil Kanner and Xanadu. Damsels with dulcimers, coffee and all the trimmings.

DISCOVER NEW HORIZONS! Go hiking and camping in Franconia Notch, New Hampshire this weekend. Call Ron — 849-0249 Local 428 or Janis 684-2758.

HAPPY ANNIVERSARY JEAN, from your co-workers in the Graduate Faculty. Just think, only forty more years until retirement.

"THE PILL" has become popular around McGill. Let their best turn on your Christmas party. Chris. 637-2866.



SUE COWAN, a third year physical education student, has plans for a sabbatical in the European hinterlands after graduating. After this she plans to take her MR and then get a MRS. Bonne Chance!

Don't forget to vote for your Engineering Queen TODAY.

COME WITH SNOOPY and Schroeder on Dec. 16 to celebrate Beethoven's birthday — hear Handel's Messiah with McGill Choral Society.

WANTED: one funny cosmopolitan-type mistress. Not necessarily British. Accept Canadian. Permanent employment. Must play basketball. See Harold or Wilson.

IF I WERE AN ENGINEER, I'd vote for Debbie Jarvis, even though I am not old enough to take her out.

PHASE 3: Wed. 6th. A time to stand and be counted. Fearful 14-x beware. The candle burneth. Poof!

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These positions will afford opportunity for career development to graduates with potential.

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Contact the Placement Office for detailed information, brochures and interview appointment.

Both basketball squads oppose Orchids tonight

by IRA TURETSKY

In tonight's Athletics Night activities, both of the university's Basketball squads will see action. In the opening game, at 6:00 the Indians will face the Montreal Orchid junior team, and immediately after, the Redmen will oppose the Orchid seniors.

Tom Mooney's Redmen captained by all-star Sheldon Zimmer are making their first start of the season. In addition to Zimmer, Roger Baillie and Dave Leibson are back from last year's starting five. With Steve Hurley, Jack Wessel and Steve Fraid from last year's Indiana, and 6'5" University of Michigan transfer, Jeff Van Hartevelt, the Redmen should be a top-ranking collegiate team. They will be severely tested by the Orchids, who

have, among others, Nasco, a 6'8" former player from the Bulgarian National team.

The Indians won their game against Sir George on Wednesday, and hold down second place in the CIBL. Despite a weak first half, the Tribe, led by the scoring of Vinny Lloyd, Bob Beaupre, and Marc Levine, and the strong play of reserve Greg Olsen, trounced the Georgians 79-52.

Leading only 39-32 at the half, the Tribe put on a strong second half defensive display to run away from its opposition. The Indians held Sir George to only 20 points despite the fact that Beaupre, Levine, and Art Fargeon were all on the bench in foul trouble.

In the absence of these regulars, Olsen came up with his finest game to date. He rebounded very well and also scored 9 points. Lloyd, who has become the team's floor leader, led the scoring with 22, as Beaupre added 17, and Levine 14.

In addition to tonight's game, the Indians face another stiff test tomorrow. The Tribe travels to Plattsburgh to face the always tough Teacher's freshman team in a game beginning at 6:30.

Mighty grapplers face Loyola tonite

The Redmen wrestling squad last week recorded a 23-5 win over Sir George.

Med student Mike Woods led the Red and White, decisioning Gordon Bertré, while national intercollegiate champ Ron Stodley, combined with Larry Barron and Jim Winslow to hand their opponents first period losses.

The Redmen meets Loyola tonight at 8 pm in the B.W.F. room. A win in this encounter would put the matmen at the top of the City Intercollegiate Wrestling League. The chance of a victory tonight is good as all wrestlers are in good shape including the sole loser in last week's match. Several members of the team have been working out with the judo squad and have some surprise throws to use in their next fight.

All of last year's lettermen have returned, making the Redmen one of the strongest teams in Canadian Collegiate competition, having been rated first by the C.I.A.U.

Some past engagements
The PAUL
BEAUREGARD
ORCHESTRA



McGill Plumbers' Ball
McGill Winter Carnival
McGill Convocation Ball
McGill Medical Ball
McGill Dental Ball
McGill Arts & Science dance
McGill Freshman Opener
McGill Graduate Society
Macdonald College Jr. Prom.
U of M Science Faculty
U of M Dental Faculty
U of M La danse des Po's
U of M Architecture Faculty
U of M Law Faculty
U of M Commerce Faculty
U of M Arts Faculty
Sir Geo. Winter Carnival
Sir Geo. Convocation Ball
Sir Geo. Spring Prom
Ritz Carlton Hotel
Skyline Hotel
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ARAB STUDENTS' SOCIETY

presents

A symposium on: ARAB-ISRAELI CONFLICT

Fri. Dec. 1
7:30

Prof. I. Abu Lughud, Northwestern University

Dr. George Bagrash, American Council for Judaism

Prof. Paul Noble, McGill University, Pol. Science

Union — Rooms 123-124 — All welcome

STUDENTS' COUNCIL

EXECUTIVE APPLICATIONS PROGRAM

Applications are invited from members of the Students' Society for the following executive positions for the year 1968-69.

chairman of

McGill Conference on World Affairs (MCWA)

McGill Conference on Student Affairs (MCSA)

Blood Drive

editor-in-chief of

McGill Student Handbook

Applications may be obtained from the SC Office and must be returned to the Secretary-Treasurer of the Students' Society by

4 PM, FRIDAY
DECEMBER 1, 1967

Michael Blau

Director

Executive Applications Committee

PRE-MED SOCIETY

presents

DR. D. ELKIN

plastic surgeon

"A man who nose what he is talking about"

S 1/4

Dec. 1, 1967

1 pm

MATHEMATICAL GRADUATES

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AN ACTUARIAL CAREER

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December 8, 1967

For further details contact:

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THE
MACDONALD
LASSIE

'Y' upends 'poloists as both goalies star

by TONI ZIOLKOWSKI

The Redmen waterpolo squad went down to their second straight defeat last Wednesday when they lost to the Snowdon YMHA 9-5.

In their best game of the season the Red and White were overwhelmed by experience as two veteran 'poloists, Jeno Ats and Ralph Goldberg, combined to score the majority of the "Y"'s goals. Coach Fouad Kamal praised Redmen goaler Daniel Hunting, whom he said played his best game of the year.

Another 'poloist highly rated by Coach Kamal was William Tomlin who tallied twice and according to the coach, would have scored more if more passes had come his way. Other Redmen point getters were Gabor Zinner with two and Andy Heap with a single.

Had it not been for the sup-

erior goaling of Ralph Sarkozy and the injury to high scoring Glen Rulter, who is out with a broken finger, suffered in the first game against Toronto, the outcome of the game might have been different. The injury to Rulter leaves the Sons of Neptune severely handicapped for their next games as their offence depends heavily on his shooting.

Even with the loss of Rulter the team is capable of beating Sir George in tonight's exhibition match. It is hoped that the star centre will be back in action by the time the squad travels to Toronto for the second half of the two game total point series for the Herschorn Trophy on December 9.

GRADUATING STUDENTS

ACCOUNTANCY NEEDS UNIVERSITY GRADUATES

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Montreal, Que.

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CITY OR TOWN PROV.

Warriors high on power, Redmen low on power play

Hockey Redmen host Waterloo

by SEYMOUR KAUFMAN

The hockey Redmen, their sputtering power play failing them in the clutch, grapple with the highly confident Waterloo Warriors tonight at 8 pm in the Winter Stadium.

The game will be the first league start of the year for the Warriors, last season's second place finishers to the eventual champions the Toronto Varsity Blues. Head coach Don Hayes has lost eight members from that powerhouse but has managed to mold a team that has breezed through four exhibition wins this year.

Power play problems

The Redmen, sporting a 1-2 won-lost record, would like to upset the high-flying Warriors but have been experiencing difficulties in bringing their offence back up to the potent level shown in the city intercollegiate tournament. Head coach Dave Copp has expressed concern over the team's power play which has clicked for only three goals so far this season. He has tried several combinations in an effort to revitalize the attack, his latest creation being George Kemp centering John Tibbits and Pete Burgess with Rod McCarthy and G.B. Maughan playing the points. Kemp, regularly a defenceman, has shown a natural ability to drive toward the opposition's net

and Copp feels Kemp's size and stick-handling ability may be what's needed.

Offensively the Redmen will line up as against Toronto. Mike Stacey will skate between Burgess and Tibbits, Skip Kerner pivots Harry Griffiths and Geoff Lawson and Terry Harron will centre Fred Steer and Rick Walker on the Redmen's hot third line.

Defensively Kemp pairs with Maughan while McCarthy will skate with Courtney Pratt. Bruce Glencross will start in nets with Dave Craig, who enjoyed a fine

game against Bishop's, as sub-goalie. Jim Valerianos will probably dress as the extra forward with Jim Knihan available as an alternate on the blueline.

Copp respects Waterloo as a potentially dangerous club but feels the Redmen can come up with the win if they put their minds to the task.

"We haven't been skating as well as we did against Université de Montréal. The forwards haven't been finishing off their plays and we've let in a couple of soft goals. And then there's our power play...", said Copp.

Georgians hand Tribe second hockey setback

by MURRAY SEGAL

No one could figure out why the hockey Indians did not emerge victorious from last Wednesday night's 4-2 defeat at the hands of SGWU, not even the walls Tribe Coach Len McDougall and his charges kicked after the loss.

Due to retirements and injuries, the Indians were lent Redmen Dave Craig, a goaltender, and rearguard Norm Boucher.

Senior Coach Dave Copp ran the practice the night before the skirmish and for a while it appeared that the therapy might mean a Tribe win.

Headsup playmaking by Ken Kabbash led to the first goal of the night as George Hamilton boomed a slapshot past the Georgian goalie midway through the first period. Brian Galbraith recorded an assist on the play.

However, the Tribe lead soon disappeared as the SGWU squad pumped two goals past Craig at 12:20 and 14:47 of the first frame.

In the second frame the teams traded scores with Graeme Tennant knocking in a rebound off Doug Crossley's long shot. Mike Corber, who missed a few good opportunities around the Georgian goal assisted on the play. Dave Beasant scored for SGWU, assisted by Bob Schofield.

In the third period, with the Indians pressing, a fight arose behind the Georgian net. Wally Maughan was awarded a front tooth involuntarily from John Cabot of the opposition and a double minor from the referee.

With the Tribe shorthanded due to the battle, the Georgians made the scoresheet once more as Jim Rayside put another behind Craig.

The Indians showed good passing form for the first time this season sparked by Boucher. Both teams managed 26 shots on goal as Craig provided the goaltending injured Peter Pichler could not. Marty Tratt was not dressed as goalie in favour of the Redmen loan.

JOCKSTAFFERS

the paper dolls dress the page as the sagacious one bows to pressure and regresses, derek's greeting causes ale to flow from the grey cup, ira's baptism and paj's expulsion combine with the ice womb mates to put the rag to bed on time as boss calls signals-wisdom: more than a hand full is a waste in another's palm but a luxury in the beholder's. vote for murray. fap. 

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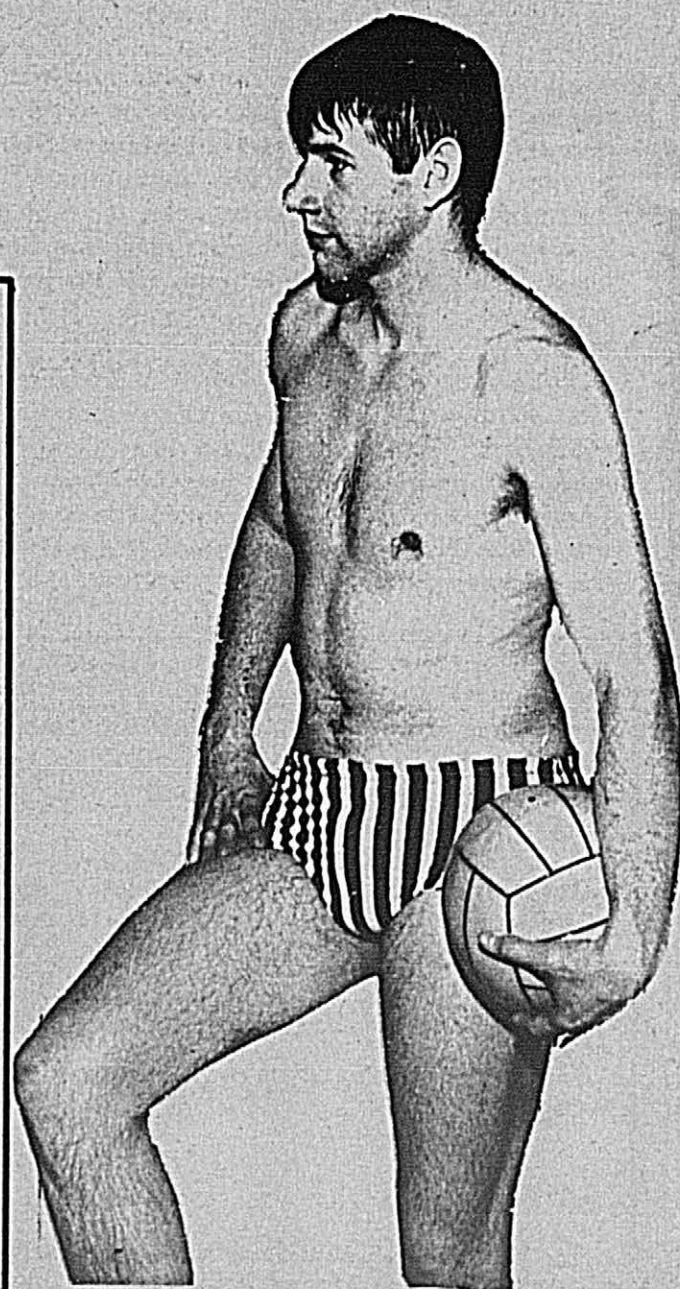
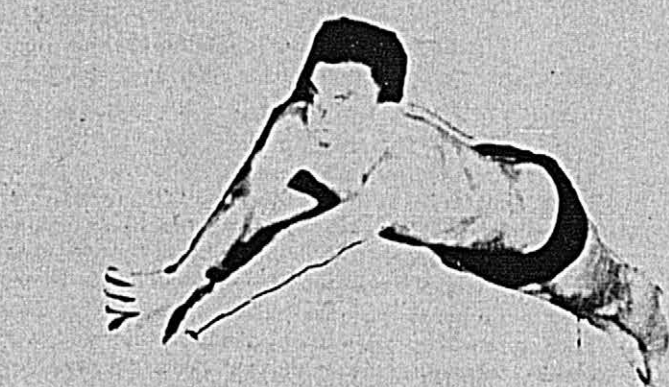
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Fifteen events featured in Athletics Night '67

*These people will be at the gym tonight —
watch them and stick around for the dance.*



Schedule of events

6:30 PM	McGill Indians Basketball vs University Settlement Orchids	East Gym
6:30 PM	Final of H.S. Basketball Tournament	West Gym
7:00 PM	McGill Fencing Team vs College Militaire Royale	BWF..Room
7:00 PM	McGill Squash Team vs Montreal Jesters	Squash Courts
7:00 PM	McGill Waterpolo Team vs Sir George Williams University	Pool
7:00 PM	Judo Display	West Gym
7:15 PM	Badminton Display	East Gym
7:30 PM	McGill Women's Synchronized Swimming Team	Pool
8:00 PM	Gymnastics Display	East Gym
8:00 PM	McGill Redmen Basketball vs University Settlement Orchids	West Gym
8:00 PM	McGill Women's Volleyball vs Dunton H.S.	East Gym
8:30 PM	McGill Wrestling Team vs Sir George Williams University	BWF Room
8:30 PM	Scuba Demonstration	Pool
8:45 PM	Karate Demonstration	West Gym
8:45 PM	Diving Demonstration	Pool
10:30 PM	Dance with Carnival Connection providing the sound.	